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THE COURIER

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES

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SYRACUSE UNIVERSITY LIBRARY ASSOCIATES publishes THE COURIER several times each year for its members and subscribing institutions to disseminate information about the holdings of the Syracuse University Libraries through publication of research dependent upon their collections.

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Library Catalog in Transition

by Charles Tremper

The familiar card catalog may have been one of the little-known side effects of the French Revolution. The National Library of France grew rapidly at the end of the eighteenth century, when it added the royal and ecclesiastical libraries to its collections. The catalog in book form used at the time lacked the flexibility to cope with the National Library's unprecedented growth. What may have been the first card catalog—written on playing cards—was created.¹

The early card catalogs were only supplements to the permanent catalogs in book form; the next logical step was to use cards instead of adding entries to an inflexible book format. The library catalog, written on interfilable cards and allowing room for infinite expansion, was a technological revolution.

In the course of the nineteenth century, card catalogs became common in most larger libraries. A decision in 1901 by the Library of Congress to sell its printed cards to other libraries in the United States was an impetus both for the development of card catalogs and for cataloging according to a national standard. Buying pre-printed cards enabled libraries to save the time and cost involved in doing their own cataloging and preparing their own cards.

Charles Tremper was history bibliographer at the Syracuse University Libraries from 1974 to 1978 and is now serials cataloger. He holds the Master's degree in library science from the State University of New York at Albany and the Master of Arts in history from the University of Rochester. He has completed the course work for the Ph.D. in history. Mr. Tremper is editor of the *Syracuse University Libraries Bulletin*. This article is adapted from a series which he wrote in the *Bulletin* for the information of the staff and faculty at Syracuse University.

¹Dunkin, Paul S., *Cataloging U.S.A.*, Chicago: American Library Association, 1969, p. 2.

Pioneers in the cataloging of books set forth two goals that are still valid today: standardization of practice and the convenience of the user. It was assumed, perhaps naively, that the two would usually coincide. When they did not, the convenience of the user, not the cataloger, was to prevail. Standardization has proven easier to attain than "convenience of the user," which is vague at best. Clearly not all users in all kinds of libraries would find the same thing convenient. However, because Library of Congress cataloging has come to be accepted by most libraries, their cataloging practices have become the standard.

The problems and limitations of cards have become more apparent as library collections and card catalogs grow. Bulk alone complicates a card catalog. The Syracuse University Libraries maintain 28 card catalogs comprising approximately 6,000 card trays and 4 1/2 to 5 million catalog cards. It is a difficult and time-consuming task to keep the cards in their proper sequence in a catalog as large as the one at Bird Library. Clerical staff and student workers file the cards; their work is checked for errors by librarians and other staff members. In the course of revision, various kinds of errors may be found: large blocks of cards out of sequence, incorrect or incomplete forms of personal names or names of corporate bodies, and problems with call numbers and subject classification. All of these pose potential problems for the user.

The ALA (American Library Association) Rules for Filing Catalog Cards is 258 pages long, an indication that the order of filing is not always readily apparent. Anyone who has browsed among the headings beginning with New York in either part of Syracuse University's catalog will understand this. In addition, the Syracuse University Libraries' card catalog, like those of other libraries, has certain inherited problems. They are the result of a century of growth and change. The merging of collections in Bird Library also created a merged catalog. As a result, many obsolete and confusing branch library designations still appear on older cards. Many of the older cards are in various states of deterioration. The effect of incomplete, mutilated, missing, or misfiled cards is clear: a patron is effectively prevented from finding a book, so it may as well be lost.

Although it is a relatively simple matter to add new cards or to remove obsolete ones, it is not easy to change the information on existing cards. The card catalog serves as an index to all the titles of a library's collection, creating access to each in a number of ways: by authors, both personal and corporate (corporations, universities, governments, etc.); by titles (in one or more forms); and by subject headings, a specialized vocabulary describing the contents of a work. Author and title information comes from the book itself and is printed on the card in a format

standardized by the Library of Congress. The subject headings are assigned by catalogers at the Library of Congress or at the local library from the *Library of Congress Subject Headings*, which lists all headings authorized by the Library of Congress.

This subject vocabulary has developed for nearly a century and like the merged catalog, it also has problems. Because it is difficult to change an established heading on great numbers of cards, sometimes outdated and archaic terminology is still in use. For example, one looks in vain to find "movies" or "films" or "motion pictures" in the subject catalog. Ultimately one is led to "Moving-pictures" for books on the subject. Syracuse University's subject catalog has three drawers or trays of cards with the heading "Moving-pictures"; to change those approximately 1800 cards would be an expensive task. "Airplanes," until a few years ago, was found under "Aeroplanes"; World War II files were under "World War, 1939-1945"; while World War I files were under "European War, 1914-1918."

In addition to making a steady stream of small changes, the Library of Congress has twice in the last two decades undertaken a thorough overhauling of its cataloging system. The first of these was the result of the *Anglo-American Cataloging Rules* adopted by librarians in 1967. The Library of Congress did not fully follow the code's provisions concerning author and subject entries to avoid having to change many of their established names. In a card catalog, this would have meant either creating a system of cross-references between past and current forms or manually changing the names on millions of cards. The practice of non-compliance was grandly termed "superimposition." Newly-established names, however, followed the Anglo-American code.

On January 1, 1981, the Library of Congress fully adopted the second edition of the *Anglo-American Cataloging Rules*, which has produced a sharp break with the past concerning many established forms of personal and corporate names. Since January 1981, "superimposition" has yielded to the equally grandiloquent "desuperimposition." Simply put, this means that the Library of Congress and other libraries are now following all of the rules all of the time.

A guiding principle of the new code has been to make the form of name used in cataloging correspond more closely to what people have seen in other sources, rather than trying to establish the fullest form possible of someone's "real" name.

Therefore, in the new catalog, you will find "Twain, Mark" rather than "Clemens, Samuel Langhorne." A hint of things to come was establishing former President Carter as "Carter, Jimmy" instead of "Carter, James Earl." Classical writers, popes, and saints will be entered

under a common English form if possible. "Aristotle" will replace "Aristoteles" and "Francis, of Assisi," "Francesco d' Assisi." Russian names will be more fully Anglicized with "Dostoyevsky, Fyodor" replacing "Dostoevskii, Fedor Mikhailovich."

The long, inverted, and often artificial hierarchies now appearing in library headings for corporate names will be replaced by forms in general use. As a result, "Rochester, N.Y. University" (a moderately benign hierarchy but a form appearing nowhere outside of library catalogs) will become "University of Rochester."

To implement more easily and more economically the changes required by the new Anglo-American catalog rules, the Library of Congress has closed its own card catalogs and adopted a computer-based catalog. The computer can both modify headings and create links between the old and the new forms. A machine change need only be made once to appear on all records affected. In addition, the computer offers ways of searching that can overcome some of the problems of large card catalogs and of a controlled vocabulary. Multiple locations become possible by adding computer terminals. However, the computer has its own problems. It is absolutely literal; a simple reversal of letters that the eye would overlook in a card file may prevent an item from being found. And of course, computers sometimes become inoperable and some kind of back-up system may be necessary.

Here at Syracuse, the Libraries' Task Force on the Future of the Card Catalog made the recommendation to "close" (add no new cards) Syracuse University's card catalog both in response to these developments on the national scene and to better meet local needs by using computer technology. The original Task Force was headed by Metod Milac, associate director for Collections. Other members were Gregory Bullard, associate director for Technical and Automated Services; Anne Edwards, head of Humanities; Shirley Ellsworth, head of Cataloging; Cynthia Gozzi, head of Acquisitions; Pauline Miller, head of the Science Libraries; Marion Mullen, head of Reference; Donald Seibert, head of Fine Arts; Nancy Urtz, Catalog Maintenance Librarian; and John Wyman, manager of Systems Development. (Mrs. Gozzi and Mrs. Urtz are no longer at Syracuse University.)

The Syracuse University Libraries were well ahead of most research libraries in having a well-developed in-house computer system—SULIRS (Syracuse University Libraries Information Retrieval System). The system is the result of a decade of cooperative effort between the Libraries and the Syracuse University Computing Center. Originally

designed to order, pay for, and circulate books, SULIRS now functions as the libraries' catalog as well. The data base contains more than 450,000 records for all books acquired since 1971. Thus the computer catalog generally contains the most recently acquired books and those older ones which are most heavily used.

Most materials in the Syracuse University Libraries are cataloged on a computer terminal linked to the Online Computer Library Center, Inc. (OCLC) in Columbus, Ohio. The OCLC data base contains machine-readable cataloging from both the Library of Congress and other member libraries. From OCLC the Syracuse University Libraries receive cards for those card catalogs that are being continued as well as a computer tape. The tape is compared with the information in SULIRS to insure that the data in the SULIRS records match the data in OCLC in regard to forms of name, titles, series titles, subject headings, and other pertinent information.

Some twenty-two SULIRS terminals are now available for public use: a cluster of eight in the reference area of Bird Library, terminals on the other floors of Bird, and in the Engineering and Life Sciences Library (ELS). Terminals are planned for the other branch libraries: Chemistry, Geology, Mathematics, and Physics.

Not only will SULIRS continue the work of the familiar 3 x 5 cards, but it will also overcome their limitations by providing information not found in the card catalog. A patron can now learn whether a given book has been ordered by the Libraries; received, but not yet cataloged; has been checked out to another user; or is in the reserve collection. In addition to the call number, SULIRS also locates a book directly, providing not only the call number, but also the floor, branch, or reference collection where the book may be found.

It is now possible to search for books by authors and titles on SULIRS, using a system of search keys that is outlined at each public terminal. It is planned that subject searching, using the Library of Congress subject headings (those found in the subject card catalog) will be available later this year. At the same time, the search strategy will be refined to use whole words, rather than the truncated forms now used.

Efforts are now underway to add selected titles acquired before 1971 to SULIRS. The criterion for selection is use, as shown by circulation. The Cataloging Department is creating SULIRS records for older books that have circulated at least twice in the past year. This project is termed "retrospective conversion" and the goal is to add to the on-line catalog those titles most in demand.

The records in SULIRS are continually being revised to insure greater accuracy and to include more information. Call numbers and location information are being added and corrected where necessary; authors and titles are being made consistent with current cataloging practice.

It is anticipated that SULIRS will soon be available to users of any Syracuse University computer terminal, including those in laboratories or administrative offices. This would provide access from anywhere on campus to the library holdings.

The Syracuse University Libraries Information Retrieval System is especially useful in fields where current material is a prime consideration. Library users have responded enthusiastically to the increased availability of the on-line catalog. In Bird Library, there are often more people using the computer terminals than the author and title section of the card catalog.

The new on-line catalog does not replace the existing card catalogs which have been compacted and shifted as part of the general reorganization of the first floor of Bird Library. Although no cards have been filed in the author and title section of Bird's card catalog since December 1980, cards are still being filed in the subject catalog, which is at present a comprehensive subject index to all library holdings. In addition, cards for serials and periodicals continue to be filed in both catalogs. Certain special and branch library card catalogs continue to have all the cards filed for books in that library (Chemistry, Geology, Mathematics, Physics, the score and record catalogs in the Music Library, and the catalog for the George Arents Research Library). Finally, for researchers in those fields where currency of information is less important, important material will often be found only in the card catalog.

Libraries today are in much the same situation as those in the late eighteenth century when the first card catalogs appeared. Today the computer terminal has supplemented the card catalog. Just as interfilable cards were a technological advance over the catalog in book form, the computer offers a similar leap forward as we near the twenty-first century.

With the closing of Bird Library's author-title catalog in January, we have begun a period of transition. The card catalog no longer is a comprehensive index to the Syracuse University Libraries' holdings; nor is SULIRS. Both will continue to be necessary for the foreseeable future, as were card and book catalogs nearly two hundred years ago.

As for the two cataloging goals of standardization and convenience for the user, we believe the well-programmed computer can handle the standardization, leaving the librarian free to consider users and their needs.

Irene Sargent: A Comprehensive Bibliography of Her Published Writings

By Cleota Reed

Irene Sargent (1852-1932), professor of the History of Fine Arts at Syracuse University from 1895 to 1932, was the subject of an article by the author in *The Courier*, XVI, 2 (Summer 1979), "Irene Sargent: Rediscovering a Lost Legend." A leading art historian of her day, Irene Sargent wrote extensively for *The Craftsman* and *The Keystone* and contributed as well to other periodicals. Dr. Sargent's articles merit close study as documents of the development of the Arts and Crafts Movement in America. Her work contributed to the growth of an appreciation of native accomplishments in the arts, including the fine crafts, and an understanding of the historical antecedents of those accomplishments. A number of her articles are translations of contemporary European articles, selected to keep her American readers current in matters of European taste.

Because of their historical interest, the articles in this bibliography are listed in chronological order for each periodical in which her work appeared. There is a miscellaneous grouping of writings at the end. In the case of translations, the name of the original author and source of publication are given, when known. In cases in which the title is not self-explanatory, the compiler has added a brief description of the subject of the article.

The compiler will welcome further additions as they may be discovered.

Cleota Reed's interest in Irene Sargent took her to the Library of Congress, to the Boston Public Library, and to the New York Public Library to complete this comprehensive list of Professor Sargent's writings. Ms. Reed, who has published research in ceramics, stained glass, architecture, and photography, is now writing a biography of Henry Chapman Mercer, master tile-maker (1865-1930).

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The Bibliography

Articles from *The Craftsman*

The Craftsman, an illustrated monthly magazine “in the interest of better art, better work, and a better and more reasonable way of living,” was published in Eastwood (now part of Syracuse), New York by United Crafts beginning in 1901. From 1905 to 1916 it was published in New York City. Gustave Stickley, the well-known manufacturer of Arts and Crafts structural furniture known as “craftsman” or “mission” style, was the editor. In 1916, the magazine merged into *The Art World*.

“William Morris: Some Thoughts Upon his Life, Art, and Influence.” 1 (October 1901): 1-14.

“William Morris: His Socialistic Career.” 1 (October 1901): 15-24.

“The Firm of Morris and Company, Decorators.” 1 (October 1901): 25-32.

“The Opera of ‘Patience’ and ‘The Aesthetic Movement’.” 1 (October 1901): 33-38.

“Morris and Burne-Jones.” 1 (October 1901): 39-45.

“John Ruskin: A Word Regarding his Life and Public Service.” 1 (November 1901): 1-12.

“The Rise and Decadence of the Craftsman: An Historical Note.” 1 (November 1901): 13-20.

“Back to the Soil.” 1 (November 1901): 21-26.

A review of Bradley Gilman’s book *Back to the Soil; or, From Tenement House to Farm Colony; a Circular Solution of an Angular Problem*. (Boston: 1901).

“It depicts in fiction form the concrete conditions under which country life should be undertaken.”

“Quotations from Ruskin.” 1 (November 1901): 27-32.

“Times Changes in the Destinies of Art.” 1 (November 1901): 33-36.

“Ruskin’s Work.” 1 (November 1901): 37-39.

“A Review of ‘The Land in Decay’ by René Bazin.” 1 (November 1901): 40-45.

Bazin’s *La Terre Qui Morte* (Paris, 1899).

“ ‘The Seven Lamps’ by Ruskin.” 1 (November 1901): 46-48.

- “The Gilds of the Middle Ages: Their Parallels and Analogues.” 1
(December 1901): 1-33.
- “A New Irish Industry.” 1 (December 1901): 34-39.
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- “Our Illustrations.” 1 (December 1901): 40-44.
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- “Some Definitions: The Word Gild: its Definition and Etymology. The
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- “The Life History of a Design.” 1 (January 1902): 33-40.
The use of the lotus motif in design.
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craftsmanship.
- “Inermis.” 1 (January 1902): vii.
A poem.
- “Robert Owen and Factory Reform.” 1 (February 1902): 1-28.
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- “A Word Concerning Some Great Religious Orders.” 1 (February
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The Franciscans and Dominicans.
- “The Gothic Revival.” 1 (March 1902): 1-32.
- “ ‘The Art of Building a Home’ by [Barry] Parker and [Raymond]
Unwin, Two English Architects: A Review.” 1 (March 1902): 47-51.
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- “Beautiful Books.” 2 (April 1902): 1-20.
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Bindery.
- “The Markers of Time.” 2 (May 1902): 53-60.
About clocks.

- “The Wavy Line.” 2 (June 1902): 131-142.
Trends in ornamentation and design; a discussion of Art Nouveau.
- “Prince Kropotkin’s Economic Arguments.” 2 (July 1902): 157-171.
A review of Pëtr Alekseevich Kropotkin, *Fields, Factories, and Workshops*, (London, 1899).
- “Private Simplicity as a Promoter of Public Art.” 2 (August 1902): 209-221.
Art and life in the Middle Ages with an optimistic view of the future of the American city.
- “A House and a Home.” 2 (August 1902): 242-245.
About United Crafts, the Craftsman Home, and Grueby ceramics.
- “Color: An Expression of Modern Life.” 2 (September 1902): 261-270.
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The coronation of Edward VII.
- “René Lalique: His Rank Among Contemporary Artists.” 3 (November 1902): 65-73.
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- “The Fatal Hand.” 3 (December 1902): 144-160; 3 (January 1903): 225-239; 3 (February 1903): 311-325.
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- “Trinity Church, Boston, as a Monument of American Art.” 3 (March 1903): 329-340.
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- “Workshops and Residence of René Lalique.” 4 (April 1903): 1-8.
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“A Recent Arts and Crafts Exhibition.” 4 (May 1903): 69-83.

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“French Art for French Children.” 4 (June 1903): 185-191.

Interior decoration for children.

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“The Plant in Decoration.” 4 (July 1903): 239-247.

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“Some Potters and Their Products.” 4 (August 1903): 328-337.

About M. Louise McLaughlin, the Pottery Club of Cincinnati, Maria Longworth Nichols, Artus Van Briggel, and the Rookwood Pottery.

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About art potters M. Louise McLaughlin, John G. Low, and Artus Van Briggel.

- “A Minor French Salon.” 4 (September 1903): 450-459.
A review of an article by M. P.-Verneuil in *Art et Décoration* 13 (July 1903) about the spring salon of the Society of French Artists featuring the work of Lalique, Gaillard, Bassard, Landry, and Lelièvre.
- “L’Art Nouveau,” 5 (October 1903): 1-15.
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With a preface and adapted from the French of M. Gabriel Mourey in *Art et Décoration* 14 (August 1903). On Russian folk or peasant art.
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About the pottery group organized at Tulane University, New Orleans in 1896.
- “A Government Lace School.” 5 (October 1903): 77-85.
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Articles from *The Keystone*

The Keystone, a journal of the watch, jewelry, and optical trades, was published in Philadelphia, Pennsylvania by S.H. Steele from 1891 to 1934. In 1934 the magazine merged into *The Jewelers Circular* which is still published. Irene Sargent wrote for *The Keystone* between 1905 and 1930.

In June 1905, the editors of *The Keystone* announced, “We direct the special attention of our readers to the illustrated article... ‘The Work of a Woman Metalsmith’...the first of a series which will deal in a masterly way with modern art jewelry designing and kindred subjects. The authoress, Miss Irene Sargent, is well known as a specialist in the field of art literature, and her writings in the various magazines have revealed her as probably the most accomplished critic of the time in the matter of jewelry and art-metal work. Miss Sargent’s accession to the staff of *The Keystone* is consequently an event of unusual interest to our readers, especially those aspiring ones who are in sympathy with the new world-wide movement for higher art and greater beauty in articles for personal adornment. Most of the matter so far published on the subject of art jewelry dealt with the work of foreign artists. Miss Sargent will cover a wider field and introduce the trade to the triumphs of American genius, skill and effort in this line, as well as to the creations of the European metalworkers. All the articles will be enriched by well-executed illustrations...and the descriptions by the eminent authoress will be highly educative.

“It will appeal to the patriotism as well as the trade pride of our readers to know that there are not a few designers and metalworkers in this country whose work will compare favorably with that of even the greatest European luminaries. Indeed, the vogue established by Lalique, Wolfers and others seems to have taken firm hold on this side of the ocean and quite a number of talented young Americans are even now taking courses in designing, enameling, metallurgy and kindred arts. America, with its wealth and liberality, affords the most tempting field for artistic effort of this character, and it is for our young men and

women to strive for the reward which surely awaits skill and genius. We feel confident our new art jewelry department will render material aid towards this end and furnish the necessary inspiration for many gifted young craftsmen" (p. 881).

"The Work of a Woman Metalsmith: Miss Leonide C. Lavaron." 26 (June 1905): 889-892.

"A Goldsmith-Sculptor: F. Walter Lawrence." 26 (July 1905): 1065.

"The Successful Pursuit of an Art Industry." 26 (August 1905): 1233-1236.

On metalsmithing.

"The Work of an Amateur Goldsmith: Brainerd B. Thresher." 26 (September 1905): 1417-1420.

"Decorative Art in France: Paris Salon of 1905." 26 (October 1905): 1633.

"The Casa Musy of Turin: Jewelers to the House of Savoy." 26 (November 1905): 1849-1852.

"The Artistic Treatment of Metal." 26 (November 1905): 1885.
Translated from the French of Edouard Monod-Herzen in *Art et Décoration* 18 (1905).

"The American Versus the Foreign Metalsmith. Miss Bennett of the Chicago Art Institute compared with Various European Designers." 26 (December 1905): 2105.

"The Work of Arthur J. Stone, Silversmith." 27 (January 1906): 33-36.

"The Worker in Enamel with Special Reference to Miss Elizabeth Copeland." 27 (February 1906): 193-196.

"Examples of Ecclesiastical Metalwork Produced by the Gorham Company." 27 (March 1906): 369.

"A Piedmontese Sculptor: Cesare Biscarra." 27 (March 1906): 379-400.

"The Feldspar Group of Minerals as Treated in the Jewelry of Forest E. Mann." 27 (April 1906): 568a-568d.

"The Jewel as Treated by M. René Lalique." 27 (May 1906): 745.
Translated from the French of Gustave Geoffroy in *Art et Décoration* 18 (1905).

"An American Maker of Hard Porcelain: Adelaide Alsop-Robineau." 27 (June 1906): 921-924.

One of the earliest articles about the well-known ceramist from Syracuse, New York.

- “The Suggestive Quality of Old Jewels.” 27 (July 1906): 1096a-1096d.
- “The Workshop of May Mott-Smith Cunningham.” 27 (August 1907): 1273.
- “Enamels, Gem-cutting, and Metalsmithing: The Work of Ednah Sherman Girvan.” 27 (September 1906): 1477-1480.
- “Colonial Art Revived: The Silversmiths at Wellesley Hills, Massachusetts.” 27 (October 1906): 1693-1696.
Illustrated by the work of Carl G. Forrsen, George G. Gebelein, and the Handicraft Shop.
- “Miss [Leonide C.] Lavaron’s Recent Work as a Goldsmith.” 27 (November 1906): 1925.
- “Oriental Metal Work in the Nickerson Collection at the Art Institute of Chicago.” 27 (December 1906): 2173-2176.
- “Examples of Metalwork from the Casa Musy of Turin, Italy.” 28 (March 1907): 385-388.
- “ ‘Through Difficulties to the Stars’: Mr. André Koronski, Metal Smith and Mathematician.” 28 (October 1907): 1785.
- “Early American Silver as Recently Exhibited at the Museum of Fine Arts, Boston.” 28 (November 1907): 2001.
- “Some American Spoons and their English Ancestors.” 29 (November 1908): 1873-1876.
- “Jules Brateau. The Restorer of the Pewter Craft.” 31 (March 1910): 353-356.
- “Technical Excellence as Represented by some American Art Metalsmiths.” 31 (November 1910): 1825-1828.
Includes Josephine Hartwell Shaw, Margaret Rogers, Lucy Twyman Rockwell, and Alessandro Colarossi.
- “A Goldworker at his Bench.” 32 (October 1911): 1949-1952.
On André Koronski, Philadelphia craftsman. Also shows “Craftsman” interiors, a George Henry table and lighting, and Elise Koronski-Henry paneling and porcelains.
- “The Work of Albert Wehde, Craftsman and Traveler.” 34 (15 October 1912): 2097-2103.
On the German-born American craftsman.
- “A Masterpiece of the Goldsmith’s Art: The Retable of the High Altar in the Basilica of St. Mark, Venice.” 35 (1 March 1913): 459-465.

- “Jewelry Styles Historically Considered. Style in Art Jewelry Defined—Skill of the Ancients as Metalworkers—Symbolism in Ancient and Modern Jewelry—Work of Lalique in Popularizing Colored Gems—Devotees of l’Art Nouveau—Work of American Craftsmen.” 37 (15 March 1914): 85-89.
- “The Treasures of a Venetian Antiquary.” 39 (1 March 1915): 65-68. Written from Venice February 14, 1914.
- “Jewelry and Dress. Love of Jewelry and Personal Ornamentation Analyzed—Grecian Perception of Ornaments in Art—Medieval Craftsmen and the Use of Jewels.” 41 (24 August 1915): 65-69.
- “Studies in Jewelry Styles. How the Jeweler-Student May Master a Most Important Branch of This Profession—Samples of Modern Styles in Jewelry.” 41 (19 October 1915): 47.
- “The En Calibre Setting. Suggestions for Its Further Development—Art Jewelry Possibilities in the United States—Samples of Modern Styles in Jewelry—Japanese Motifs.” 42 (29 February 1916): 41-44. With a photograph of Irene Sargent, reproduced here on page 21.
- “The Gloucestershire Guild of Handicraft. Being at Once an Appreciation and Critique of a Recent Exhibition of Art Metalwork Exhibited in New York.” 43 (29 August 1916): 81-87.
- “The Evolution of the Bracelet Watch. As Described by Monsieur E. Gubelin-Breitschmid, of Lucerne, Switzerland, in an Interview With the Special Representative of *The Keystone Weekly*.” 44 (6 March, 1917): 81-84.
- “Interpretation of French Forms in Dutch Silver.” 45 (September 1917): 99-102.
- “The Watch Industry in Switzerland. A Paper Read Before an Industrial Society of Lucerne by M. Gubelin Breitschmidt, the Younger—An Interesting Story From the ‘Land of Watches’.” 45 (September 1917): 160.
Introduction and translation from French by Irene Sargent.
- “Beautiful Wedgwood Models in Jasper Ware.” 45 (October 1917): 65-69.
- “American Wonder Worker in the Ceramic Field. A Sympathetic Appreciation of the Life-Work, Genius and Notable Achievements of Mrs. Adelaide Robineau—An Inspiring Story of Effort and Triumph.” 45 (January 1918): 65-69.



This photograph of Irene Sargent is one of two known to exist. (The other was reproduced in *The Courier XVI*, 2, Summer 1979.) It appeared in *The Keystone Weekly* on February 29, 1916 with the following notation: "We show in the introductory to this article the portrait of the authoress, Miss Irene Sargent, who is recognized as one of the most accomplished art critics in the world. Miss Sargent, who is a professor of the history of fine arts at Syracuse University, Syracuse, N.Y., has made the study and elevation of artistic taste in the United States her life-work." The photograph shows Irene Sargent standing with her back to the carriage step of the porte cochere of Crouse College with the east facade of the building behind her.

- “American Indian Design. The Remarkable Work of Mrs. Dorothea Warren O’Hara in the Decoration of Pottery—Genius and Skill Shown in Beautiful Color Effects.” 45 (March 1918): 85-89.
- “Bronze Incense-Burner of the Sixteenth Century. By Riccio (Antonio or Andrea Brioso) of Padua (1470-1532)—Recently Acquired by Mr. Joseph Widener.” 45 (August 1918): 85.
- “Ecclesiastical Work of Arthur J. Stone, Metallist. Some of the Most Interesting Specimens, in Gold and Silver, of the Handiwork of This Master Craftsmen.” 46 (September 1918): 97.
- “Rare Jewelry. Delightful Discoveries in a Quaint Studio, Rich in Art Work, True to Type.” 46 (October 1918): 67.
 Designs from the firm of Combes and van Roden, Philadelphia.
- “A Group of French Medals—Their Art and Significance.” 46 (November 1918): 65.
- “Work of Mr. Thornwald Christiansen. Influence of Native Environment and Foreign Observations in His Designs and Craftsmanship.” 46 (January 1919): 67-70.
 Norwegian-born jeweler who settled in Boston.
- “Benvenuto Cellini. As Judged by his Examples of Goldsmithing in the Metropolitan Museum, New York.” 46 (March 1919): 97.
- “Arthur Stone, Silversmith, as the Successor of Paul Revere. A Comparative Study Illustrated by Pictures of the Work of Each.” 47 (September 1919): 121.
- “René Lalique as an Artist in Molten Glass.” 47 (October 1919): 69.
- “The Chapel of a Fifth Avenue Jeweler.” 47 (March 1920): 153.
 About the House of Cartier.
- “A Jeweler’s Window in Boylston Street, Boston.” 48 (September 1920): 161.
 A shop owned by a Mr. Holton.
- “A Group of French War Medals Exhibited by Bigelow, Kennard and Company, of Boston.” 48 (October 1920): 101.
- “The Napoleonic Table Service in Silver. Exhibited at the House of Cartier, Fifth Avenue, New York.” 49 (March 1922): 123-131.
- “Examples of Seventeenth and Eighteenth Century Domestic Silver. With Interpretation of Same by George Christian Gebelein.” 50 (September 1922): 121-131.

- “A Revival of Old Technique in Metalsmithing by the Swiss Master Jean Dunand.” 50 (March 1923): 111-114 and (April 1923): 117.
 “The delay of acknowledgement and the division of the article into two parts have been due to the illness of the writer” (p. 117).
- “Ornaments Selected from Two Private Jewel Boxes.” 51 (March 1924): 139-145.
- “Authenticated Jewels of the Napoleonic Period.” 52 (September 1924): 139-143.
- “Pearls From the House of Cartier. The Famous Necklace of Madame Thiers and Other Notable Specimens of Fine Pearl Jewelry.” 52 (March 1925): 139.
- “Interesting Silver and Sheffield Plate in the Pennsylvania Museum, Philadelphia.” 53 (September 1925): 145.
- “The Transformation of René Lalique.” 53 (March 1926): 141-147.
 With a note: “The accompanying illustrations have been provided through the courtesy of Adelaide Alsop Robineau, Sc. D., master-potter, commissioner to the Exposition of Decorative Arts, Paris, 1925.”
- “An August Visit to the Oscar Bach Studio.” 54 (September 1926): 145.
 Bach was a metal craftsman from New York City. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.
- “Metalsmithing in Repoussé, Antique and Modern. A Contrast of Ancient Things of Loveliness with those of the Present Day.” 54 (March 1927): 127-137.
- “A Georgian Tea-Service of 1776.” 55 (September 1927): 135.
 Found at Port Byron, New York.
- “A Sculptor in Silver.” 55 (March 1928): 139-145.
 The work of Georg Jensen, the Danish craftsman. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.
- “Clay in the Hands of the Potter.” 57 (September 1929): 131.
 A tribute to Adelaide Alsop Robineau who died in February 1929. Mrs. Robineau received an honorary doctorate in Ceramic Sciences from Syracuse University in 1917. She became an instructor in pottery and ceramic design at the College of Fine Arts, Syracuse University in 1920.
- “Rings—from Ancient Rome to the Rue de la Paix.” 57 (March 1930): 107-111.

Articles from *The Colonnade*

The Colonnade of New York University, a literary journal, was published in New York by the Andiron Club of New York City from 1907 to 1922.

“In the Basilica of Saint Mark. Pax tibi, Marce, Evangelista meus.”
8 (1914-1915): 76.

A poem written in Venice, July 24, 1912.

“ ‘La Nave’ of Gabriele D’Annunzio.” 9 (February 1915): 43-50.

“Tom’s A-Cold.” 9 (March 1915): 100.

A poem.

“To the Adriatic. Lyric Invocation from ‘La Nave’ of Gabriele D’Annunzio.” 9 (June 1915): 194.

“ ‘The Chantecler’ of Rostand. Symbol of an Impending Crisis.”
9 (June 1915): 205-215.

Articles from *Le Livre Contemporain*

Le Livre Contemporain, a literary serial, was published in Boston by the Schoenhof Book Company, irregularly, beginning in 1918, for a short time only.

“The Burning of the Olive Grove.” 1 (1918): 31-38.

Literary criticism of most recent work of Grazia Deledda, a woman writer of Sardinia.

“Three Plays of M. Sacha Guitry.” 2 (1920): 16-29.

Literary criticism of the French playwright’s works “Pasteur,” “Beranger,” and “Mon père avait raison.” Irene Sargent’s original hand-written manuscript is in the Syracuse University Archives.

Articles from a Miscellaneous Group of Publications

“History of Templars.” *Syracuse Post-Standard* (24 September 1899).

History of The Knights Templar, founded in the twelfth century, half-military, half-monastic, as armed protection for pilgrims to the holy land. Twentieth-century Templars were assembling in Syracuse, New York, the week following this article. Irene Sargent’s hand-written notes for the article are in the Syracuse University Archives.

“Taxile Doat.” *Keramic Studio* 8 (December 1906): 171.

This is the only article written by Irene Sargent for the magazine published by Adelaide Alsop Robineau in Syracuse from 1899 to 1932.

“Art School and Art Instruction in Europe.” *A Cyclopedia of Education*. 1st. ed. 1911.

“Introduction of Fine Arts,” “Painting, Architecture, and Sculpture,” “Revised and Expanded Dictionary of Art Terms.” *The Lincoln Library of Essential Information*. 1st ed. 1924.

A Gift from Marguerite Yourcenar, Member of the Académie Française

Mme. Marguerite Yourcenar, distinguished French writer and the first woman to be elected to the Académie Française in its 346-year history, has generously presented seventeen of her books to the Syracuse University Libraries. Some are early editions of special value, and one, *Nouvelles orientales* (Gallimard, 1938), is extensively corrected in her own hand. All the books contain a presentation inscription.

This important gift from one of the great living writers could become the nucleus of a larger Marguerite Yourcenar collection of particular interest to French scholars and to feminist historians. Perhaps Library Associates will assist in the development of such a collection.

The gift came about through a happy connection—a friendship of over forty years between Mme. Yourcenar and Dr. Mary H. Marshall, English professor emeritus at Syracuse University. They met in New Haven during World War II, through Grace Frick, who became Marguerite Yourcenar's translator. Two volumes of Mme. Yourcenar's plays, *Théâtre I* and *II* each include an inscription alluding to Professor Marshall's courses in drama:

A la Bibliothèque de l'Université de Syracuse et en particulière référence à tout l'excellent travail fait par Miss Mary Marshall, amie de longue date, dans le domaine du théâtre.

Marguerite Yourcenar

27 Juin 1980

A file on the author has been started, thanks to Professor Marshall's gift of a collection of reviews from American and French newspapers and magazines on the occasion of Marguerite Yourcenar's installation in the Académie Française on January 22, 1981. The file includes a published copy of Miss Yourcenar's installation address, which was anxiously awaited by feminists and critics of the appointment. (*Le Monde*, 23 janvier, 1981)

According to August Heckscher in the *Christian Science Monitor* of February 2, 1981, *Le Monde* described the address as "Quite simply a masterpiece....a superb example of lucidity, of compassion, of poetry and of wisdom."

Mme. Yourcenar is best known in the United States for her novels, *The Memoirs of Hadrian* and *The Abyss*. Her published works include eight works of fiction, several plays, several volumes of critical essays, philosophical and social history, poetry, and many translations, notably of Greek poetry. Mme. Yourcenar, who has lived for many years on Mount Desert Island in Maine, has several works in progress. Her latest publication is a short book on the Japanese writer, *Mishima, ou la vision du vide* (Gallimard, 1980).

Following is a list of the books given by the author:

Souvenirs pieux. Gallimard, 1980, Collection Folio.

Sous bénéfice d'inventaire. Gallimard, 1979, Collection Idées.

Fleuve profond, sombre rivière. Gallimard, 1974, Collection Poésie.
(A French translation of Negro Spirituals)

Présentation critique de Constantin Gavafy. Gallimard, 1978, Collection Poésie.

L'Oeuvre au noir. Gallimard, 1976, Collection Folio.

Denier du rêve. Gallimard, 1971.

Alexis ou le traité du vain combat. Gallimard, 1980.

La Couronne et la lyre. Gallimard, 1980. (A French translation of several Greek poems)

Nouvelles orientales. Gallimard, 1938.

Nouvelles orientales. Gallimard, 1978, Collection L'Imaginaire.

Archives du nord. Gallimard, 1980.

Présentation critique d'Hortense Flexner. Gallimard, 1969.

Le Mystère d'Alceste et Qui n'a pas son Minotaure? Plon, 1963.

Discours de Mme. Marguerite Yourcenar et de M. Carlo Bronne
(Reception à l'Académie belge). Gallimard, 1971.

Charpentreau, Jacques. *Le Livre de tous les jours*. Gallimard, 1980.
(Quotation of M. Yourcenar, page 45)

Théâtre I. Gallimard, 1971.

Théâtre II. Gallimard, 1971.

In addition, three books have been given by Professor Mary H. Marshall. Others from her own collection are promised to the library.

The Anchor Review (Doubleday Anchor Book, no. 2), 1957.
Contains "Notebooks on *Memoirs of Hadrian*" by Marguerite Yourcenar. (Material included in later editions of *The Memoirs of Hadrian*)

Blot, Jean. *Marguerite Yourcenar: un étude*. Ecrivains d'hier et d'aujourd'hui: 38. Paris: Seghes, 1971.

Rosbo, Patrick de. *Entretiens radiophoniques avec Marguerite Yourcenar*. Paris: Mercure de France, 1971.

News of the Library and Library Associates

The Program Committee chairman, Mrs. Clifford L. Winters, has initiated noontime meetings at Bird Library for Library Associates and their guests. The change from late Friday afternoons is drawing attendance from those who work on campus. It is hoped that the new hour will also make it possible for members who are off campus to come as well.

On January 26, 1981, Mr. Sidney F. Huttner, head of the George Arents Research Library for Special Collections and executive secretary of Library Associates spoke about "Caring for Books: Perspective on a Practical Problem." In February, Dr. Harvey Kaiser, vice-president for Facilities Administration at Syracuse University spoke on "Dome and Domes: Concept and Reality," about the history of the design and construction of the dome.

"Gerda Peterich: Architectural Photographer" was the topic of a talk by Syracuse University Archivist Amy Doherty. Gerda Peterich's photographs are part of the university library collections. The March program was given by Dr. Peter Goldman, associate professor of Literature. He spoke on "Some Notes on the Development of Print Culture."

The Annual Members Luncheon will be held on April 24, 1981. The *Post Standard* Award for Distinguished Service to the Syracuse University Libraries will be presented at this meeting. The speaker will be Chancellor Emeritus William P. Tolley.

More on Archimedes Russell

The Winter 1979 issue of *The Courier* (Vol. XVI, 2 & 3) carried an article on Archimedes Russell, the architect of Syracuse University's Crouse College and the von Ranke Library. The author, Evamaria Hardin, has now completed a book, *Archimedes Russell: Upstate Architect*, recently published by the Syracuse University Press. There are 69 photographs; some of them are of buildings which have been razed.

A Matching Gift for the Von Ranke Library

The National Endowment for the Humanities, once more recognizing the international importance of the Leopold von Ranke Library at Syracuse University, has awarded matching grants of \$185,810.00 to complete the cataloging of the historical collection. In this final phase of the project, the library will make use of the OCLC, Inc.¹ computer database in the cataloging of the materials, not merely drawing cataloging information from this central source, but also supplying data to it which will then be available to other member libraries.

The Ranke Library, which is considered one of the most important research collections of its kind in this country, has attracted support from German and American foundations, corporations, and individuals. Gifts and grants thus far have brought the cataloging project to its mid-way point. These gifts have permitted extensive efforts to preserve some of the rare and fragile materials in the collections and have added significantly to the holdings of the Syracuse University Libraries in the subject areas, particularly European history, covered by the collection. The completion of this project, expected within the next three years, will coincide with the commemoration of the one-hundredth anniversary of the death of Leopold von Ranke in 1886.

¹The OCLC, Inc., is discussed in this issue of *The Courier* in the article on "Library Catalog in Transition," by Charles Tremper.

Women of Achievement

Two of Library Associates members have received the Annual *Post-Standard* Award for Women of Achievement, Mrs. Jacob Benderson and Mrs. William Mesrobian.

Mrs. Benderson had received the award in 1960. This time she was given the All-Time award. Her special interests have been in politics and the problems of the aged. Her list of honors and awards is nearly as long as her list of activities after a lifetime of outstanding contributions as a citizen and a concerned human being.

Mrs. Mesrobian received the award for career achievement. She is director of the Syracuse University Press and a member of the Publication Committee of *The Courier*. Having started at the Press as a proof-reader, she is now one of only six women in the United States to head a university press. In addition to her professional activities, Arpena Mesrobian is a leader in groups supporting the Armenian people, their culture, and their church.

A New Manual for Friend's Groups

The Friends of the Library division of the American Library Association has published a new manual for friends' groups, *Friends of Libraries Sourcebook*, which is a compendium of information from library support groups throughout the country. Elizabeth Mozley, editor of *The Courier*, who has had experience with public library friends groups as well as with Library Associates, is listed as a contributing editor.

In Memoriam

Library Associates who remember the old Syracuse Museum of Fine Arts probably also remember the name of Anna Wetherill Olmstead, who was its director from 1930 to 1957, when she became director emeritus. Miss Olmstead died in February 1981 at the age of 92.

Her particular interest was ceramics. She founded the Robineau Ceramic Exhibition, later to become the Ceramic National Show. She lectured throughout the United States and Canada on American ceramics, but her influence in Syracuse went well beyond that field. Among the projects which profited from her expertise was her work with I.M. Pei in planning the new Everson Museum in Syracuse.

Anna Olmstead graduated from Syracuse University and was a member of Library Associates for many years.

His friends and colleagues in Syracuse will remember Dr. Wayne S. Yenawine, who died in February. He was the dean of the Syracuse University School of Library Science and director of the Syracuse University Libraries from 1956 to 1965, during a period of rapid growth.

Dr. Yenawine was also the first executive secretary of Library Associates and helped to found *The Courier*. In 1977, he received the *Post-Standard* Award for Distinguished Service to the Syracuse University Libraries for 1976. (See *The Courier*, Volume XIV, 3, Summer 1977).

At the time of his death, Dr. Yenawine was director emeritus of the University of South Carolina's College of Librarianship. Contributions in his name may be made to Syracuse University Library Associates' memorial fund.

Book lovers in the central New York area will be saddened to hear of the death of Mr. Roger Butterfield. He was an antiquarian book dealer, and a friend to many book collectors. He was always ready to assist Library Associates with his expertise and took a special interest in Library Associates' 1976 Book Auction.

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES

Founded in 1953, Syracuse University Library Associates is a voluntary non-profit organization associated with Syracuse University. Its purpose is to promote interest in the Syracuse University Libraries, to encourage gifts and bequests which support the programs of the libraries, and to publicize the resources and facilities of the libraries through publications, programs, exhibitions, and other means. Through such activities our members share in the resources of the Syracuse University Libraries and contribute to their excellence. Members are invited to participate in meetings, special lectures, and programs; they receive *The Courier*, which disseminates information about the collections at the Syracuse University Libraries.

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